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ABSTRACT

Methods for evaluating the creative endeavors of performing artist-educators in the academic setting are suggested in this paper. The following topics are discussed: the problems involved in evaluating artist-educators with an academic yardstick; factors that cause problems in evaluating performing artist-educators' work; the need to educate evaluators about the complexity of the performing arts; the benefits to performing artist-educators of submitting work to conventional research outlets; the responsibility of performing artist-educators to establish and clarify the criteria by which they are to be evaluated; possible instruments for evaluation; and ways that performing artist-educators can document the value of their work. Included with the paper are the following items: a scale for rating the directing, acting, background and technical aspects, lighting, and costumes of a performance in the American College Theatre Festival; a questionnaire to be used by Iowa State University Theatre actors in assessing their theatre directors and their experience acting in a theatre production; a description of a drama workshop offered by the Iowa State University Theatre; an evaluatory questionnaire for organizations that have hosted drama workshops; and data indicating the total number of hours of work individually contributed by cast members, production crews, theatre and stagecraft students, and employees in staging a theatrical performance. (GT)

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METHODS FOR EVALUATING THE PERFORMING ARTS (ARTISTS) IN THE ACADEMIC SETTING

By

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Iowa State University

Presented at the Central States Speech Association Conference
St. Louis, Missouri April 7, 1979

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I. Where the Problem Lies

A perennial problem for performing artists/educators is the meaningful evaluation of their creative endeavors. Chief among the aspects of this problem is the fact that artists/educators in the academic setting are often evaluated in juxtaposition to "conventional scholars". That is to say, the artist/educator is quite often measured by an academic yardstick which may be viable for gauging the accomplishments of the individual who has chosen (or who has been forced) to submit manuscripts to scholarly journals, but which may be totally inappropriate for evaluating the merits of the artist/educator.

This problem may, in fact, be no problem at all in colleges and universities with established conservatories or with a long-standing heritage in the performing arts. In the "Udder Universities", the "Moo U's", and the "Silo Techs", however, performing artists are constantly fighting an uphill battle in an effort to establish their credibility as important contributors in the academic milieu.

II. Why the Problem Exists

An occupational hazard for the performing artist/educator is having a short-term goal orientation. Both consciously and unconsciously, performing artists/educators proceed according to Shakespear's admonition that "The play's the thing." The very nature of the performing artist/educator's work requires a sense of immediacy. Why? The performing artist/educator is generally under the pressure of an unalterable deadline. In theatre, for example, performance dates for a given production are predetermined, and the event takes place on those dates irrespective of the artistic state of affairs at the moment. Unlike his/her colleagues in other departments in the college or university, the theatre performing artist/educator may not ask for additonal time to polish the "manuscript" for publication. The constraint of time (deadline) is an ever-present pressure for the performing artist/educator. Similarly, the performing artist/educator receives no editor's comments, so that his/her "manuscript" may be resubmitted for "publication" at a later date.

Couple the pressure of meeting the unalterable deadline with the pressure of number of productions in an academic year, and one may begin to get a "feel" for why the theatre artist/educator <u>seems</u> to lack the ability to set long-range goals. Five to seven mainstage theatre productions per academic year is not an uncommon number for many colleges and universities, with a faculty of from two to five often responsible for the entire production schedule. If one person is designated costumer, that individual may become responsible for from thirty to two hundred costumes in a nine-month period. In my own department the costumer is given one-quarter release time to accomplish designing and supervising construction of costumes which range from modern dress to any number of period styles -- no mean task when that individual is required to teach nine credit hours per quarter also.

In an earlier paragraph the statement was made that performing artists/educators were often evaluated in juxtaposition to "conventional scholars". At least one difference does exist, however. The failures as well as the successes of the performing artist/educator are placed on public display for public criticism, with the artist's name attached. The performing artist/educator's "rejection slip", in the case of a failure, becomes public domain. He/she may not quietly tuck that "rejection slip" into his/her private file cabinet. And, there is more than a modicum of truth in the well-worn cliche, "You're only as good as your last production."

Finally, at least for the purposes of discussion here, the work of the performing artist/educator is fleeting, even ephemeral. The contributions of the artist lack the endurance of the printed page. This fact in itself is, in my view, the most perplexing of all problems in regard to the evaluation of the performing artist/educator.

III. What Can Be Done?

The preceding discussion is not intended to be construed as a condemnation or deprecation of what has been labeled by the author as "conventional scholarship". Nor is there any intent to evoke unwarranted sympathy for the performing artist/educator. To my knowledge, no one has ever been forced to enter or remain as a performing artist in the academic setting. In point of fact, many of the problems of the performing artist/educator are self-inflicted. Many such individuals assume an aloof and, at times, condescending posture in regard to sincere efforts by others to evaluate their artistic and educational merits. In my own experience I have heard comments such as: "They (non-performing artists) couldn't possibly evaluate me; they do not even have the slightest notion of what I do!" While such a statement may in fact be true, it in no way alleviates the concern that said individuals will be evaluated by sources such as promotion and tenure committees, departmental chairpersons, and various deans to point out the obvious.

If, then, this is the pragmatic case, how might the performing artist/educator establish a meaningful basis for judgement? The simple and obvious answer is, attempt to educate those ultimately responsible for the evaluation. How?

IV. The Traditonal Route

Contrary to what many performing artists/educators may believe, there is merit in submitting work to conventional research outlets. As stated above, part of the problem of evaluating the performing artist/educator lies at the artist's own doorstep. More frankly, many performing artists/educators are ignorant of the fact that outlets for their creative endeavors even exist. With very minimal "extra" work the director, sceneographer, costumer, make-up artist, or lighting designer may/should submit the results of unique or unusual approaches to productions to such publications as Theatre Crafts or Communication Educator. Indeed and in fact little "extra" work would be required, because the necessary research will have

been completed in the course of preparing for the artistic event. Do not be shy (and many artists are, believe it or not). If you have attempted something different for you, do not assume that no one else would be interested. You may have hit upon something which others have not considered. Share it!

Another very simple and obvious approach to traditional scholarship is to make oneself available as a book reviewer. A brief letter to any number of book review editors may result in finding one's name in print in some very prestigious journals.

V. EDUCATE, EDUCATE, EDUCATE

As stated above, the performing artist/educator is often evaluated by individuals who are unaware of what it is the artist does. How many times does the performing artist/educator hear, "You're in theatre - that must be fun"? Such a statement is not an insult, it simply suggests ignorance (not stupidity), ignorance. The individuals who make such statements usually intend no slur, but in fact they are implying that because the performing artist/educator is involved in "fun", he/she cannot be involved in endeavors suitable for college or university professors. We are still tied, in many ways, to the Puritan work ethic which suggests that fun is frivolity and frivolity is damnable.

The individuals who believe the performing arts are little more than fun and games, an extra curricular activity to help keep students out of the bars, can, however, be educated. Such education does require some minimal effort on the part of the performing artist/educator. In the case of a stage director, for example, the artist should invite, coerce, and in all ways possible, cajole appropriate individuals (evaluators) to auditions, several early rehearsals, several middle-period rehearsals, and several rehearsals near the prescribed production opening. By so doing, the director can provide evidence of his/her abilities to mold the disparate entities which make up live theatre into a unified artistic event. The performing artist/educator can in this way attempt to gain respect and perhaps dispel the common myth that theatre is simply "fun".

Of course, reason exists for the fact that non-performing artists/evaluators often believe that, in the case of theatre, "anyone could do that". Most frequently only the finished product is viewed, and if the performing artist/educator has done his/her work well, the end product will appear effortless. That product <u>should</u> appear effortless, or it is not art. But indeed great amounts of study, care, creativity, and time have been expended to arrive at the "effortless" point.

VI. Set Standards and Create Specific Criteria for Meaningful Evaluation

"You're a stage director? Well, what is it you do?" That question is perhaps best answered by Alexander Dean in his classic text, <u>Fundamentals of Play Direction</u>.

> In the first year of my teaching I received a post card from a school teacher in a small town in Montana. She was to direct the junior class play, but, being--probably--a specialist in mathematics, she was in a complete quandary as to how to go about directing a play. The card, written in a very fine hand, was covered with endless questions. If merely the first question after the "Dear Sir" had been answered, 500,000 words would have been none too many. The definition of the duties and required knowledge of a play director would have been made clear. The sentence was simple: "Dear Sir, what do you do with your actors when you get them on the stage?"
>
> The complete ignorance of most people about the function of a director is not, perhaps, surprising, since, unlike the playwright, designer, and actor, his contribution remains intangible and not easily perceptible. Even in music, the presence of the director's counterpart--the conductor of an orchestra--is seen and felt, but not so the play director.
>
> This ignorance is not so startling to one as the incompetence that one feels in explaining to the layman just what a director has to do. The task is a baffling one and is usually given up as hopeless. After one of my early and lengthy explanations, my listener remarked, "Oh, I see, you tell them when to come in and when to sit down." And I, with honor, found myself replying: "And when to go out. Yes, that's it."[1]

Dean's dilemna is not unique. Non-performing arts oriented evaluators simply do not, in many cases, know what the nonclassroom functions of the performing artist/educator are.

The responsibility for illumination, therefore, rests squarely upon the shoulders of the artist. That is to say, if the performing artist/educator is to become recognized in the world of the traditional scholar, he/she must establish and clarify the standards and criteria by which he/she is to be evaluated. These artists must meet with, and clarify, what it is that constitutes artistic success or failure. Tell administrators and other evaluators what the criteria for evaluation are. If this is not done, evaluators have no recourse but to resort to methods <u>they</u> deem appropriate.

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[1]Alexander Dean. <u>Fundamentals of Play Directing</u>. New York, Holt, Rinehart and Winston, Inc, 1965, p. 22.

VII. Instruments for Evaluation

The performing artist/educator has at his/her disposal a wide variety of evaluation tools. Unfortunately, a number of artists do not take advantage of these tools. The most common, of course, is the portfolio which is a lasting visual representation of the performing artist/educator's accomplishments. The portfolio should be kept current and orderly. A good portfolio can be of great assistance, and is often impressive to evaluators.

Portfolios, of course, are not the only tools available. The thinking artist will want to use one or more of the innumerable student and peer evaluation forms available (see attached examples). The artist must, however, be certain to discriminate when using student evaluations in regard to the experience and expertise of the students involved.

Another readily accessible source of meaningful evaluation is that of peer evalution, both local and non-local. Far too often performing artists/educators are reticent to have colleagues review their work because of real or imagined grievances, or, quite frankly, out of fear of having their creative work demeaned. Nonetheless, an extensive set of peer evaluations is a tangible and valuable source of commentary for outside evaluators. Expecially important are the non-local peer evaluations. With very little expense to the host college or university, colleagues from institutions within the state and/or region can often easily be induced to visit stage productions as guest critics.

In addition, one of the best sources of evaluation is one which is most frequently overlooked by the performing artist/educator. This source, of course, is the audience. After-performance seminars or colloquia, with the appropriate evaluators present can provide insight and feedback which can be gained in no other forum.

Finally, in terms of peer evaluation, almost any college or university stage production may be entered in the annual American College Theatre Festival. By entering the ACTF, the performing artist/educator is assured of at least two non-local critics who will supply the various artists associated with the production specific and detailed critical analyses of the production.

VIII. DOCUMENT, DOCUMENT, DOCUMENT (A Potpourri)

A. No matter what form(s) of evaluation you choose, be certain to perform the evaluation(s) on a regular basis. An occasional evaluation is insufficient documentation.

B. Make use of immediate resources. Request colleagues from departments of textile and clothing, art, music, dance, and design to regularly evaluate aspects of productions appropriate to their backgrounds and expertise.

C. Apply for guest and summer positions in the performing arts. Acceptance by non-local performing arts companies suggests that the artist is held in high esteem outside the immediate geographical area. Be certain to request detailed evaluations from artistic directors of the summer or host organization with which the performing artist/educator may be associated.

D. Apply for grants from local, state, regional, and federal agencies. If the performing artist/educator receives a grant he/she has helped establish credibility for the art and the artist.

E. A time log, while not creative, can indicate the tremendous committment necessary to the mounting of a quality production (see attached example).

F. Consider initiating a drama workshop program. The workshops need not be an expense, and indeed can provide helpful evaluations from non-local sources (see attached examples).

G. Above all, commit to a specific and detailed form of evaluation, and evaluate regularly.

REGION VI. AMERICAN COLLEGE THEATRE FESTIVAL

COLLEGE _____ JUDGE _____

Instructions: Rate the following on a 1-10 scale. Feel free to make further remarks on any topic below.

I. DIRECTING

A. Casting: Given this particular company, were the roles assigned in the most effective manner? Were there obvious examples of mis-casting?

1 2 3 4 5 6 7 8 9 10

B. Style and treatment: Was the style in which the play was played commensurate with the material? Did it illuminate the play or obscure it? Were all the actors playing in the same style or key?

1 2 3 4 5 6 7 8 9 10

C. Stage movement and business, groupings and pictures. (Position: The actor is responsible for the ease and truth of the execution of movement and business - whether or not it distracts or is a part of the play, scene, or character is dependent upon the director.)

Was the furniture placement (or lack of it) conductive to the stage movement, groupings, and picturization of the play?

1 2 3 4 5 6 7 8 9 10

D. Did the movement, groupings, etc., illuminate the play? Did it make the play easy to follow and indicate the point of interest in the scenes? Did the business grow from the script or thrust the ideas of the cast and/or director upon the play?

1 2 3 4 5 6 7 8 9 10

E. Was the emphasis on the whole production rather than the individual?

1 2 3 4 5 6 7 8 9 10

F. Interpretation: Were the correct points made in the production?

1 2 3 4 5 6 7 8 9 10

G. Rhythm, tempo, pace: Was there an attempt to point up a defined rhythm in the production? Was the pace of the production integrated in speech and movement and coordinated with the audience reactions? Did the production give the impression of smoothness?

1 2 3 4 5 6 7 8 9 10

H. What was the balance of the production between empathy and aesthetic distance? Did the audience appear to become involved with the production?

1 2 3 4 5 6 7 8 9 10

I. Over-all effect: Did the director show fidelity to the play's main purpose in the use of materials? Did the director sufficiently challenge the artists and the audience?

1 2 3 4 5 6 7 8 9 10

II. ACTING

A. Was the acting fresh? Was there an illusion of the first time? Was the actor able to sustain the performance without repetition?

1 2 3 4 5 6 7 8 9 10

B. Was the acting restrained? Did they have the characters under control? Was it subtle or was subtlety demanded of the characters?

1 2 3 4 5 6 7 8 9 10

C. Was the acting "easy"? Was the audience unconscious of any effort on the part of the actors?

1 2 3 4 5 6 7 8 9 10

D. Was the acting convincing? Did the actors seem to have conviction in the playing of the parts?

1 2 3 4 5 6 7 8 9 10

E. Did the acting fit into the production as an integral part of the whole?

1 2 3 4 5 6 7 8 9 10

III. BACKGROUND AND TECHNICAL ASPECTS

A. Did the scenery fit the action of the play? Did it contribute to a sense of style used in the production? Was it in the spirit of the production?

1 2 3 4 5 6 7 8 9 10

B. Did the scenery help the actor to tell the story?

1 2 3 4 5 6 7 8 9 10

C. Did the scenery call unnecessary attention to itself?

1 2 3 4 5 6 7 8 9 10

IV. LIGHTING

A. Was the stage lighted sufficiently to make for visibility without strain?

1 2 3 4 5 6 7 8 9 10

B. Did the lighting help to select and emphasize that aspect of production which needs pointing up at any moment? Did it intend to?

1 2 3 4 5 6 7 8 9 10

C. Did the lighting contribute to the accentuation of the proper emotional and psychological qualities of the play?

1 2 3 4 5 6 7 8 9 10

V. COSTUMES

A. Did the costumes fit the period, season, locality, time of day, occasion, and mood of the play?

1 2 3 4 5 6 7 8 9 10

B. Did the costumes have the correct line and color to do the most of the character projection of the person who wore it?

1 2 3 4 5 6 7 8 9 10

C. Were the costumes stageworthy?

1 2 3 4 5 6 7 8 9 10

D. Were the costumes worn well?

1 2 3 4 5 6 7 8 9 10

Please add other comments which will aid in the decision making.

1. Is this your first experience acting in an Iowa State University Theatre production? _____Yes _____No

2. What other acting experience do you have?

3. Is this your first experience acting under _____ _____ direction? _____Yes _____No

4. Do you consider yourself a very experienced, somewhat experienced, inexperienced actor? Please explain.

5. Have you been satisfied with your involvement in this production? _____Yes _____No Please explain.

6. Do you feel that your involvement in this production contributed to your growth as an actor/theatre practitioner? Please explain. _____Yes _____No

7. Do you feel that you contributed to the growth/development of this production? Please explain. _____Yes _____No

8. Was the director rigid or flexible in regard to accepting contributions you believed would enhance the quality of the production? Please explain.

9. Did you feel free to share your creative ideas with the director? _____Yes _____No Please explain.

10. Did the director tap your creative resources? Please explain. _____Yes _____No

11. Did the director have a clear concept of the script and production? Please explain. _____Yes _____No

12. Was the production concept made clear to you by the director? Please explain. _____Yes _____No

13. Were reheasals efficient and meaningful? Please explain. _____Yes _____No

14. Did the director appear prepared for each rehearsal? Please explain. _____Yes _____No

15. Did the director aid in providing a meaningful rapport among the cast members? Please explain. _____Yes _____No

16. Would you encourage others to work with the director? Please explain. _____Yes _____No

17. Would you encourage others to audition for University Theatre productions? Please explain. _____Yes _____No

18. What are this director's strengths?

19. What are this director's weaknesses?

20. In what ways do you feel this director might improve?

21. Would you want to work with this director again? _____Yes _____No
Please explain.

22. What did you like most about your participating in the production?

23. What did you like least about your participation in the production?

DRAMA WORKSHOP

IOWA STATE UNIVERSITY THEATRE

PURPOSE OF THE WORKSHOP

The Workshop is planned for community theatres, high schools, churches and other groups who present plays. In order to obtain maximum help for your needs, you may request that your workshop be coordinated with your production by scheduling a workshop at least several weeks before your opening performance.

Sixteen areas are being offered. Choose only three from the following list in addition to one alternate.

A. *Developing the Character Through Improvisation*
B. *Costuming the Character*
C. *Methods, Materials, and Techniques of Lighting Your Show*
D. *Properties, Furniture, and Wood Trims*
E. *Achieving the Old-Age Character Makeup*
F. *Stylized, Nonrealistic Makeup (animal, kubuki, tribal, etc.)*
G. *Special Makeup Effects and Materials*
H. *Making Life Masks*
I. *Mime*
J. *Acting*
K. *Directing*
L. *Promotion-Publicity*
M. *Hair Styling for Theatre*
N. *Puppetry*
O. *Readers' Theatre*
P. *Writing for the Stage*

REGISTRATION

A minimum of 12 participants is desirable for a successful workshop. To insure a place for your group in the workshop, enroll now by completing the attached reservation form and mail to Frank E. Brandt, 210 Pearson Hall, Iowa State University, Ames, Iowa 50011.

REGISTRATION FEE

An advance registration fee of $60 is requested at the time the workshop date is confirmed. Should more than twelve persons attend the workshop, an additional five dollars per person will be payable at the conclusion of the workshop session. In the event the scheduled workshop is canceled by the host organization, notice of cancelation must be received at least one month before the confirmed date for full refund of the sixty dollar registration fee. In the event we are unable to fulfill our commitment because of weather or other conditions beyond our control the deposit will be fully refunded.

PROGRAM

9:00- 9:15 a.m.	Registration
9:15-11:15 a.m.	1st Session
11:15-12:30 p.m.	Lunch Break
12:30- 2:30 p.m.	2nd Session
2:30- 2:45 p.m.	Refreshment Break
2:45- 4:45 p.m.	Final Session

A. Developing the Character Through Improvisational Techniques

Improvisational techniques can contribute greatly toward the actor's development of a believable characterization. This session involves the members of the workshop in a practice session where they will participate in exercises through which additional dimensions to a role may be discovered.

B. Costuming the Character

Costuming a modern or period play is of vital importance, since dress plays a large part in establishment of character. This session demonstrates the use of color, line, and fabric to achieve the desired effect. The relationship of costumes to lighting and setting will also be discussed. Emphasis will be placed on the period or style of costuming desired by the workshop participants.

C. Methods, Materials and Techniques of Lighting Your Show

Lighting is often neglected because it is considered too complex or expensive to seriously consider in planning a production. This workshop will begin with a plan for designing the lighting, choosing the simplest lighting equipment necessary to do the work, and finally, a method of effectively lighting your show.

D. Properties, Furniture, and Wood Trims

Demonstration and practice in using new materials and techniques to transform readily available items into stage furniture, properties, and set decorations—including period pieces from modern furniture, gold and silver properties from common eating utensils, and rich-looking wood trims from styrofoam and urethane foams. Participants in this workshop will become experienced in many of the techniques and materials with which the visual effect of a production may be accomplished at extremely low cost.

E. Achieving the Old-Age Character Makeup

An actor's face is extremely important in creating a role. An actor usually relies heavily on makeup and special effects for visual effectiveness. It is the purpose of this session to explain how to achieve the special effects necessary to create an old-age makeup. This explanation will be followed by a laboratory practice session where you may experiment in creating makeup for a character from a play of your choice. You may

Continued on back panel

Continued

wish to try making up for a role you will play in a forthcoming production. Bring a picture of a person you would like to copy in makeup.

F. Stylized Makeup

Mosaic, mime, animal, and abstract makeup are being used more and more in contemporary theatre. This fascinating approach to makeup will be demonstrated and followed by a laboratory practice session, where you can learn to apply the makeup on yourself or another person.

G. Makeup, Special Effects

Devoted to creating the special effects. Included will be face-masks, bald pates, scars, wigs, mustaches, beards, illuminous makeups, wounds, and horror effects.

H. Life Face Masks

The process of making a life mask of an actor's face is not complex, but the steps involved in creating life masks must be followed with care. The procedure will be demonstrated and explained. The use of the face mask for making special latex facial pieces on the completed face mask will also be demonstrated. (It is requested that if this area is chosen as one of the areas that the group include no more than 15 persons.)

I. Mime

This workshop will consist of enough basic mime techniques to allow for the students' later self-development of character and mime plots. Proper makeup technique and character improvisations will insure a rewarding workshop.

J. Acting

In this session, workshop members are introduced to and participate in methods and procedures which can aid actors in externalizing those qualities which add dimension and texture to characters they are to portray on stage.

K. Directing

Problems of casting, rehearsal, blocking, movement, picturization, mood, character business.

L. Promotion and Publicity

Selling your show by means of persuading people to see a performance is the purpose of promotion and publicity. Promoting your production is the goal of this workshop. Poster design, duplication techniques, program design and printing, radio, television, and newspaper advertising, and unusual promotional ideas will be included.

M. Hair Styling for the Theater

An actor's hairstyle should suggest period, personality, and age while combining with costume and makeup for a harmonious effect. This session will demonstrate selection of an appropriate hairstyle and include setting, dressing, and attaching a hairpiece to complete that style. Easily learned techniques using readily available materials will be emphasized.

N. Puppetry

Puppets are as old as history and as new as a child's expression when first interacting with a real "live" puppet. Puppetry is rewarding to the person constructing puppets, to the puppeteer, and to the audience. The workshop session will include discussion and experience with puppet construction and manipulation and puppet theatre productions.

O. Readers' Theatre

A refreshing and relatively inexpensive method of story or play production—for use informally in groups, as a teaching device in the classroom, or for public performance. The workshop will demonstrate uses and techniques of Readers' Theatre, and give suggestions on how to adapt materials—short stories, parts of novels, or plays—for Readers' Theatre production.

P. Writing for the Stage

Basic steps in playwriting technique, from the first idea to the eventual production. This will cover the importance of choosing the right title, creation of characters, timing of events, set design, re-writing, re-shaping of plot, and how to submit your work for publication.

WHO'S WHO

Frank E. Brandt, *Workshop Coordinator*
Jane Cox, *Costume Designer*
M. Burton Drexler, *Director of Oral Interpretation and Readers' Theatre*
Patrick Gouran, *Director of Theatre*
Karen Halverson, *Theatre Secretary*
Frances Langford, *Director of Speech Education*
James F. Weaver, *Chairman, Department of Speech*
Sue West, *Business and Promotion Coordinator*
Mark Heiser, *Student Mime*
Ron Steger, *Designer, Technical Director*
Norman Robbins, *Visiting Theatre Professor from Britain*
Karen Richardson, *Costume Shop Supervisor*
Sherry Hoopes, *Stage Director*

FOR FURTHER INFORMATION ABOUT THE WORKSHOP, WRITE OR CALL:

Frank E. Brandt
Iowa State University
210 Pearson Hall
Ames, Iowa 50011
Phone: 294-2624

Organization _____ Address _____ Zip _____

Contact Person _____ Address _____ Zip _____ Phone _____
Area Code

Workshop to be held at _____
Address

Estimated mileage from Ames _____

Recommended Motel _____
Name Phone

It is necessary to schedule the workshop as much in advance as possible; therefore, please list in order of preference the date you would like the workshop to be held.

1. Saturday _____
month date
2. Saturday _____
month date
3. Saturday _____
month date

Send To: Frank E. Brandt
Iowa State University
210 Pearson Hall
Ames, Iowa 50011

The registration fee for the workshop is $5 per person. An advance registration fee of $60 is requested at the time the workshop is confirmed. The $60 advance fee covers twelve registrations. Registrations will be confirmed in the order they are received.

12th ANNUAL DRAMA WORKSHOP
IOWA STATE UNIVERSITY THEATRE
DEPARTMENT OF SPEECH

Advance Registration Form

Please check the letters indicating your choice of subject areas. Choose only three subjects, please. Indicate, however, any alternates beyond the three first choices.

A. Developing the Character Through Improvisation
B. Costuming the Character
C. Methods, Materials, and Techniques of Lighting Your Show
D. Properties, Furniture, and Wood Trims
E. Achieving the Old-Age Character Makeup
F. Stylized, Nonrealistic Makeup (animal, kubuki, tribal, etc.)
G. Special Makeup Effects and Materials
H. Making Life Masks
I. Mime
J. Acting
K. Directing
L. Promotion—Publicity
M. Hair Styling
N. Puppetry
O. Readers' Theatre
P. Writing for the Theatre

IOWA STATE UNIVERSITY THEATRE
DEPARTMENT OF SPEECH

12TH DRAMA WORKSHOP

ISU Drama Workshop Questionnaire

We wish to thank you for inviting us to bring our workshop to your organization. Now that you have hosted the workshop, may we ask if you would give us your evaluation by answering the few questions that follow. Please add any additional comments you wish to communicate to us.

1. Which areas were most valuable to your program as they were presented in respect to content? Acting and makeup were the most useful to the group but the directing workshop was shortened due to our scheduling a tour so therefore it was not as in-epth as usual...no fault of the presentors.

2. Which session or sessions were the most popular?

   Acting and Makeup

3. If you were to host another workshop, what areas would you like to have included?

   Directing, so the full program could be given, and probably both acting and makeup again as the turnout was small and we know there are those who could benefit.

4. Comments on the individual presentations will be useful to each of us.

   Both speakers were a delight....and all three areas held the attention of the group. Comments from participants were unanimious in praise for presentation and content... never did a day pass so fast.

5. Compare with other workshops you have attended or hosted.

   This was the first such seminar hosted locally or attended by those present. We think enough of it we are agreed to reserve an early date for this fall, before weather, and do it all over again.

6. Other comments:

   We were well satisfied.

Your Name Dean Nanen Host Organization Hawkeye Community Theatre

Date Workshop Presented 1/20/79

Enclosed is an addressed and stamped envelope for the return of your comments. Thank you for your help.

Thanks again

Respectfully yours,

Frank Brandt

Prof. Travis P. Lockhart
Dept. of Theatre
Buena Vista College
Storm Lake, IA 50588

Sr. Sally Mitchell
Dept. of Theatre
Briar Cliff College
Sioux City, IA 51104

Prof. Robert A. Schanke
Dept. of Theatre
Central College
Pella, IA 50219

Carol Blitgen, B.V.M.
Dept. of Theatre
Clarke College
Dubuque, IA 52001

Prof. Kate McCormack
Dept. of Theatre
Clinton Community College
Clinton, IA 52732

Richard Eisbrouch
Dept. of Theatre
Coe College
Cedar Rapids, IA 52402

Prof. Joesph Svec
Dept. of Theatre
Cornell College
Mt. Vernon, IA 52314

Profs. W. Coleman & G. Hobbs
Dept. of Theatre
Drake University
Des Moines, IA 50310

Prof. Burdina Bobbitt
Dept. of Theatre
Graceland College
Lamoni, IA 50140

Prof. Charles W. Dickson, Jr.
Dept. of Theatre
Grand View College
Des Moines, IA 50316

Prof. A.S. Moffett
Dept. of Theatre
Grinnell College
Grinnell, IA 50112

Prof. Kenneth Waterman
Dept. of Theatre
Iowa Central Community College
Ft. Dodge, IA 50501

Prof. Patrick D. Gouran
Dept. of Theatre
Iowa State University
Ames, IA 50010

Prof. David C. File
Dept. of Theatre
Iowa Wesleyan College
Mount Pleasant, IA 52641

Prof. Donald W. Stribling
Dept. of Theatre
Loras College
Dubuque, IA 52001

Prof. Robert J. Larson
Dept. of Theatre
Luther College
Decorah, IA 52101

Prof. Max G. Wiese
Dept. of Theatre
Marshalltown Comm. College
Marshalltown, IA 50158

Prof. Fred Phelps
Dept. of Theatre
Morningside College
Sioux City, IA 51106

Prof. Kathleen Pudzuvelis
Dept. of Theatre
Mount Mercy College
Cedar Rapids, IA 52402

Prof. Kenneth Nordstrom
Dept. of Theatre
Muscatine Comm. College
Muscatine, IA 52761

Prof. R. Keith Allen
Dept. of Theatre
Northwestern College
Orange City, IA 51041

Prof. Richard W. Iniede
Dept. of Theatre
Ottumwa Heights College
Ottumwa, IA 52501

Director of Theatre
Dept. of Theatre
Parsons College
Fairfield, IA 52556

Director of Theatre
Dept. of Theatre
Simpson College
Indianola, IA 50125

Prof. Lena Faigle
Dept. of Theatre
Southeastern Comm. College
Keokuk, IA 52632

Prof. Richard Engelson
Dept. of Theatre
Southwestern Comm. College
Creston, IA 50801

Prof. Pamela Mason-Brunc
Dept. of Theatre
University of Dubuque
Dubuque, IA 52001

Prof. Howard Martin
Dept. of Theatre
University of Iowa
Iowa City, IA 52244

Prof. Adrian S. Harris
Dept. of Theatre
Upper Iowa State University
Fayette, IA 52142

Prof. Joyce E. Birkeland
Dept. of Theatre
Wartburg College
Waverly, IA 50677

Prof. Lawrence Connor
Dept. of Theatre
Marycrest College
Davenport, IA 52801

Prof. Richard Scharine
Dept. of Theatre
William Penn College
Oskaloosa, IA 52577

Prof. Lorelie F. Guidray
Dept. of Theatre
Eastern Iowa Comm. College
Davenport, IA 52806

Mr. Dennis M. Peer
Dept. of Theatre
Ellsworth Comm. College
Iowa Falls, IA 50126

Prof. James Fletcher
Dept. of Theatre
Westmar College
LeMars, IA 51031

Prof. James Koldenhoven
Dept. of Theatre
Dordt College
Sioux Center, IA 51250

Chairman
Dept. of Theatre
Waldorf College
Forrest City, IA 50436

Chairperson
Dept. of Theatre
Palmer Junior College
Davenport, IA 52803

Chairperson
Dept. of Theatre
Kirkwood Comm. College
Cedar Rapids, IA 52406

Prof. Delbert Smith
Dept. of Theatre
Clarinda Campus
Clarinda, IA 51632

Chairperson
Dept. of Theatre
Mount St. Clare College
Clinton, IA 52732

Father C.C. Shelpler
St. Ambrose College
Davenport, IA 52803

Prof. Karen Ryker
Dept. of Theatre
Clarke College
Dubuque, IA 52001

Also from the University of Iowa:

Judy Milhouse
David Thayer
Bruce Levitt
Oscar Brownstein

THIS EVENING'S PERFORMANCE IS THE PRODUCT OF 5,423.75 HOURS OF PARTICIPATION BY THE CAST, CREWS, STUDENTS, AND STAFF. WITHOUT THE DEDICATED INVOLVEMENT OF THE INDIVIDUALS LISTED IN THE FOLLOWING CHARTS THERE COULD BE NO PERFORMANCE. ALTHOUGH WE SHOULD NOT BECOME OBSESSED WITH QUANTIFYING ART, WE SHOULD REMAIN AWARE THAT THEATRE AS A PERFORMING ART IS THE PUBLICLY DISPLAYED RESULT OF MANY HOURS SPENT IN DEVELOPING TALENTS AND SKILLS. THE DATA WHICH FOLLOWS IS PRESENTED TO INFORM YOU, OUR AUDIENCE, AND TO THANK THE MANY INDIVIDUALS WHOSE EFFORTS HAVE MADE THIS PERFORMANCE POSSIBLE:

PARTICIPATION BY THE CAST (READING AND ANALYZING THE SCRIPT, MEMORIZING LINES, REHEARSALS, MAKE-UP APPLICATION, PERFORMANCES AND STRIKE):

L. RAE CARPENTER, "MENAECHMUS OF SYRACUSE"	257
KIM COCKRUM, "SALACIA"	78
BILL CROGHAN, "MESSENIO"	167
JACK DALTON, "MENAECHMUS OF EPIDAMNUS"	175
JIM ELSBERRY, "SCROTUM"	48
CLIFF GERICH, "HAMMERHEAD"	48
AARON KITZMAN, "RINGMASTER", "PENDULOUS", AND ASSISTANT DIRECTOR	269
KEITH LANDA, "FECALFACE"	48
KIM MASON, "SPONGE" AND MAKE-UP CREW	224
MARJORIE OCHELTREE, "LASCIVIA"	172
MIKE OLSEM, "DOCTOR SCROFULOUS"	62
RANDY PORTER, "TINY"	48
DEBORAH ROBERTS, "EROTICA"	197
DEB ROWLANDS, "TERMAGANTIA"	183
JIM SPEAR, "JELLY ROLL"	150
JIM VON GRABOW, "TESTICULOUS"	94
TOTAL HOURS PARTICIPATION BY THE CAST	2,220

PARTICIPATION BY PRODUCTION CREWS:

LIGHTING:

Cyndy Boardman	14.0
Lisa Steinmetz, Board Operator	51.0
Al Weinberger	5.0

MAKE-UP:

Patricia Rensink	24.0

PROPERTIES:

Nikki Gable, Crew Chief	63.0

PUBLICITY AND BOX OFFICE:

Chet Boruff	4.0
Joy Boruff	150.0
Jan Campbell	4.0
Gail Cornelius	4.0
Sig Cornelius	4.0
Karol Crosbie	25.0
Rich Haugh	4.0
Marjorie Ocheltree	1.0
Julie Uschkrat	18.0

SOUND:

Liz Havens, Board Operator	57.0

TOTAL PARTICIPATION BY PRODUCTION CREWS 428.0

PARTICIPATION BY STUDENTS IN SPEECH 250, THEATRE PRACTICE:

GAYLE ABRAMSOHN	8.5
CYNDY ALTENHOFEN	12.0
ERIK ANDERSON	22.5
DIANE BALMER	10.0
BRIAN BECK	15.0
TRUDY BOMAN	2.0
DEBBIE COATS	12.25
DENISE COOPER	12.25
BILL CROGHAN	16.0
MARK DEKOVIC	18.5
DENNIS DE PHILLIPS	31.5
BARB DUHACHEK	15.5
MELINDA FAULKNER	3.25
STEVE GAUL	40.0
JOHN GROSS	37.5
LIZ HAVENS	15.0
DALE HUNSBURGER	17.5
JEFF JOHNSON	34.5
KIM MASON	8.0
SCOTT MEYERS	41.0
MELANIE MIKSCH	12.5
MARJORIE OCHELTREE	12.0
PATRICIA RENSINK	3.0
DEE JAY REYNOLDS	28.5
KATHY SCOTT	37.0
HAROLD SORENSEN	41.0
LISA STEINMETZ	4.0

KIM THORUP	49.25
JIM VON GRABOW	7.25
TOTAL PARTICIPATION BY STUDENTS IN SPEECH 250	567.25

PARTICIPATION BY STUDENTS IN SPEECH 360, STAGECRAFT:

TERRY BRYANT	8.0
RUSS CAMPBELL	8.0
TERRY CARROLL	8.0
BILL CROGHAN	8.0
NANCY CURRENS	4.5
ANN DURBIN	8.75
MARY GOURLEY	4.0
LIZ HAVENS	8.5
ROXANN KUTSCHINSKI	8.0
JEFF MCROBERTS	8.0
DIANE NICOL	9.5
TOM NORRIS	4.0
DON PARKER	4.0
ULRIK PETERSEN	12.0
DEB ROWLANDS	3.5
DAVID SMITH	2.75
ALICE WHITE	3.75
TOTAL PARTICIPATION BY STUDENTS IN SPEECH 360	113.25

PARTICIPATION BY EMPLOYEES:

KAREN ADAMS, COSTUME ASSISTANT	69.0
CYNDY BOARDMAN, HONORARIUM SCENE SHOP	12.0
GREG FALEIDE, SCENE SHOP ASSISTANT	26.0
JOHN HOTOVEC, SCENE SHOP ASSISTANT	24.25
ANN HUDSON, COSTUME ASSISTANT	74.0
RON MILES, SCENE SHOP ASSISTANT	66.0
MASOUD PAYANDEHMEHR, HONORARIUM SCENE SHOP	13.0
KAREN RICHARDSON, COSTUME SHOP SUPERVISOR	219.0
DAVID SCHRADER, SCENE SHOP SUPERVISOR	266.0
AL WEINBERGER, HONORARIUM SCENE SHOP	14.0
TOTAL PARTICIPATION BY EMPLOYEES	783.25

PARTICIPATION BY PRODUCTION STAFF:

Ira Allen, Publicity and Public Relations	190
Erik Anderson, Sound Designer	94.5
Jane Cox, Costume Designer	168
Max K. Culver, Designer/Technical Director	394
Mark Stephenson, Lighting Designer	69
Dr. George P. Wilson, Director	251.5
Jim Wooldridge, Stage Manager	145
TOTAL PARTICIPATION BY PRODUCTION STAFF	1,312

TOTAL PARTICIPATION BY ALL PERSONNEL 5,423.75 hours

This figure does not include time contributed by secretaries or other members of the Department of Speech. The unquantifiable participation by these individuals is of great importance in making tonight's performance possible.